

The PRESIDING OFFICER. The Senator from Wyoming.

MORNING BUSINESS

Mr. ENZI. Mr. President, I ask unanimous consent that the Senate be in a period of morning business, with Senators permitted to speak therein for up to 10 minutes each.

The PRESIDING OFFICER. Without objection, it is so ordered.

TRIBUTE TO SABRA FIELD

Mr. LEAHY. Mr. President, Vermont is a place of natural, exquisite beauty. From the expansive, rolling Green Mountains, to the crystal shores of Lake Champlain, Vermont is home to some of the most iconic geographic scenery our country has to offer. I am so proud to call Vermont my home.

Vermont is also continually ranked as having the most artists per capita than any other State. Our many artists—writers, photographers, painters, sculptors, potters, and more—help capture the iconic beauty that has long made Vermont a destination for visitors from across the country and around the world. One such artist, Sabra Field, is among the most gifted and extraordinary of them.

Sabra first came to Vermont in 1953 to attend Middlebury College. An Oklahoma native, she has since been lauded as a “Vermont Living Treasure.” Perhaps most well-known for her vivid landscapes, Ms. Field’s impressive and iconic paintings are now of signature familiarity across our State and beyond. Any Vermonter who sees a painting of purple mountain majesties against a starry, blue night sky knows they are looking at one of her paintings. In 1991, Sabra was commissioned by the U.S. Postal Service to create a postage stamp of a red barn, blue sky, and green hills, a stamp which sold more than 60 million copies. She has also designed images for IBM, the Rockefeller Center, and UNICEF.

Yet what most suspect only to be Ms. Field’s effort to capture Vermont’s impressive geography may be surprised to discover that the meaning behind her artwork spans much further. In a new exhibit of Sabra’s six-decade long career, showcased by the Middlebury College Museum of Art, her artistry takes on a deeper meaning, as told by the artist herself.

The Middlebury exhibit showcases some of Ms. Field’s most iconic pieces, with each painting accompanied by a description of the memory or inspiration behind it. For instance, in a caption situated under an illustration of a family of hippopotamuses, Sabra writes of her first child who was hit by a car just short of his 10th birthday and died tragically 2 days later. In a 2011 panorama painted of Hawaii, she captions the story of the passing of her late husband, Spencer, who passed away on his favorite island of Kauai from complications related to cancer. The exhibit

also depicts her work beyond that of a pastoralist, with self-portraits and paintings inspired by her personal exploration of spirituality, mythology, the cosmos, world history, and life after death.

These images and others reveal the often somber trials of Ms. Field’s life. They also expose the ways in which her artistry has helped her heal and grow over time. Ms. Field is hoping this new exhibit will help avoid her being known as purely a pastoralist, as she feels her art is both an expression of beauty and a representation of the obstacles and rebounds of her life.

Marcelle and I would like to congratulate Sabra on her new exhibit at Middlebury College and on her career of record accomplishments. Her treasured paintings have long been a gift to Vermont and the world, and we know her work’s timeless beauty will tell stories for generations to come. Our home proudly displays many of her works of art. We are so proud to call Sabra our dear friend.

I ask unanimous consent that a copy of the article “Sabra Field Show Reveals Personal Peaks and Valleys,” published in the Vermont Digger on July 16, 2017, be printed in the RECORD.

There being no objection, the material was ordered to be printed in the RECORD, as follows:

[From Vermont Digger, July 16, 2017]

SABRA FIELD SHOW REVEALS PERSONAL PEAKS AND VALLEYS

(By Kevin O’Connor)

MIDDLEBURY.—The first words of a new exhibit celebrating one of Vermont’s most recognized artists sum up the seeming dilemma: “What can one say about Sabra Field’s work that has not already been said?”

Plenty, the 82-year-old printmaker soon proves. Take her 1962 illustration of a family of sunny, smiling hippos.

“Here is the birth announcement for my first child, Barclay Giddings Johnson III, ‘Clay’ for short,” she writes in an accompanying caption. “He was a handsome boy, a fearless skier, full of the joy of life, loved and admired by adults and kids alike. Hit by a car just short of his 10th birthday, he died two days later.”

Next comes a 1965 self-portrait featuring more shadows than light.

“This is me the year I grew up, age 30,” she writes, “when my parents died within a week of each other.”

Then there’s the 2011 panorama “Sea, Sand, Stones” that Field composed while visiting Hawaii with her husband.

“Spence died suddenly on our favorite island, Kauai, from complications dating back to cancer seven years earlier,” she writes. “A set of these prints now hangs in Wilcox Memorial Hospital in Lihue in Spence’s memory. The ER doctor who tried so hard to save him has become a good friend.”

Most Vermonters think of Field for works as colorful and carefree as the red barn, blue sky and green hills she created for a 1991 U.S. postage stamp that sold more than 60 million copies.

“Over the course of her career she has received any number of accolades, and has been variously described as ‘the Grant Wood of Vermont,’ ‘the artist laureate of Vermont,’ and as someone who ‘has touched more lives than any Vermont artist in history,’” says Richard Saunders, a Middlebury

College professor and director of its Museum of Art.

But the surprisingly personal “Sabra Field, Then and Now: A Retrospective” on campus through Aug. 13 reveals as much about her private struggles as her professional success.

“THE DIRECTION OF ONE’S WISHES”

Field, born in Oklahoma and raised in New York, first came to Vermont in 1953 to attend Middlebury, where she graduated 60 years ago (“I went to Middlebury because there was no math requirement,” she confides in the show’s catalog). She has given the college an archive copy of every print she has ever created.

Writing her own captions, the artist uses the 100-work exhibit to chronicle her career, starting with a 1971 image of swaying green stripes titled “Grass.”

“My first ‘home run,’” she notes. “I inadvertently hit a universal theme that got copied and got me to begin registering work with the Library of Congress.”

On another wall, Field’s 2001 “Eastern Mountains” features a more detailed landscape of emerald, turquoise and gold.

“The trip from coastal Maine to Vermont crosses the White Mountains in New Hampshire and gives a view of the Upper Valley perhaps not as broad and agricultural as in my dreams,” she writes. “Memory alters in the direction of one’s wishes.”

“Eastern Mountains” proves the point. Field began the first proofs on Sept. 11, 2001, just before seeing television coverage of that day’s terrorist attacks.

Every peak in this artist’s world is framed by valleys, the exhibit shows. Consider the 1960 work “Daisies.”

“This was published as a print and also as a hand-printed greeting card,” she explains, “an enterprise found to be hugely unprofitable.”

Next comes a 1969 self-portrait Field produced after leaving her first marriage.

“I divorced and moved from a Connecticut prep school,” she notes, “to an old tavern in rural Vermont.”

Then again, every valley in this artist’s world is followed by peaks. That two-century-old structure, in the Windsor County settlement of East Barnard, is where Field began to design, draw and cut the woodblock prints that have sustained her for the past 50 years.

“I became part of a different culture where I could live and work at home in a quiet hamlet that was good for kids and without pretense,” she continues in the caption. “Here I am sitting in front of my window overlooking a dirt road with alfalfa on the other side and a quote from George Weld on the window frame that reads ‘Therefore Choose Life.’”

“LIKE ARTISTS ALWAYS HAVE BEEN”

Field’s subsequent 1972 suite of prints depicting the words of the 23rd Psalm allowed her to mark the death of her firstborn son through images ranging from a wintry day (“Yea, though I walk through the valley of the shadow of death, I will fear no evil”) to a starry summer night (“Surely goodness and mercy will follow me all the days of my life”).

As writer Nancy Price Graff notes in an essay that anchors the exhibit’s catalog: “For the first time, she turned to Vermont’s landscape to illustrate humankind’s spiritual connection to nature and nature’s capacity to heal those who give themselves to it.”

Adds Saunders: “While on the one hand she has been accused by some of sanitizing the world and removing the nitty-gritty details that surround us, others would say this is a natural part of a desire to see beyond the

mundane and urge us to sense the spiritualism that surrounds us.”

And Field: “I know I see Vermont through rose-colored glasses. I know what dire poverty we suffer here. But I guess I am like artists always have been. They want to see things at their best.”

As an example, the artist pictures herself in a 1988 self-portrait working in front of a seemingly limitless horizon.

“Reagan started a recession, sales started to slump,” she confides in the caption. “An amazing start up, The Mountain School of Milton Academy, hired me to teach gifted high school juniors a few days a week and the commute to Vershire, Vermont, was so beautiful it resulted in many new prints.”

(The self-portrait, its subject adds, features a “fabulous Ralph Lauren red suede skirt I remembered trying on in New York City” but ultimately never buying.)

The exhibit includes several landscapes that viewers may recognize from cards, calendars and Vermont PBS pledge drives.

“I believe prints are a popular art form, meant for collectors of modest incomes, as well as those who can spend a lot,” the artist explains. “It’s been that way since the first woodblock prints were sold to pilgrims as souvenirs at the shrines of Europe in Medieval times.”

But Field’s art wasn’t always seen as marketable. Take the story behind her 1977 “Mountain Suite.”

“Vermont Life magazine requested a seasonal suite to sell,” she writes. “Then they declined to buy them from me.”

The artist went on to distribute the four images herself. (On her website they now sell for \$250 each.) Vermont Life, for its part, profiled her in 1979 and put one of her prints on its cover in 1986.

“LIFE AFTER LIFE? YOU TELL ME”

Success has allowed Field to travel the world and take creative chances. Her 12-panel “Pandora Suite,” depicting the Greek myth of the first goddess to appear in human form, came in response to the United States’ 2003 invasion of Iraq.

“Her work has changed so much over time,” the artist’s brother, Tony Harwood, says in an hour long documentary, “Sabra: The Life & Work of Printmaker Sabra

Field,” that plays as part of the show. “Sabra felt economically comfortable enough to focus on possibly nonmarketable subjects.”

But however far she strays, Field always returns to her roots. Consider the recently completed “Cloud Way,” which she deems the retrospective’s signature image.

“Believe me when I tell you I did the (preparation) to begin this print while on holiday in Sicily,” she writes. “I was homesick for the stretch of the White River along which I travel to reach the coop in South Royalton.”

The show also includes illustrations from her new children’s book “Where Do They Go?”—which the artist, joined by writer Julia Alvarez, will discuss July 29 at Woodstock’s Bookstock literary festival.

The latter work “gently addresses the emotional side of death,” its publisher states. But Field is aggressive in not letting age stop her creativity. The exhibit features a recent work titled “Floating Woman.”

“One morning I woke with a dream of floating up to the heavens,” she writes. “I walked into the studio and made a little drawing.”

Another self-portrait, she realized.

“Mortality? Resurrection? Life after life? You tell me.”

Field caps her show with a 50-year-old print that quotes the late scribe James Baldwin.

“My future was doubtful that summer of 1967,” she writes in the caption. “These words by a black American writer living in Paris described this white American printmaker in New England, and they still do: ‘It seems to me that one ought to rejoice in the fact of death, ought to decide indeed to earn one’s death by confronting with passion the conundrum of life.’”

BUDGETARY REVISIONS

Mr. ENZI. Mr. President, section 3001 of S. Con. Res. 3, the Concurrent Resolution on the Budget for Fiscal Year 2017, allows the chairman of the Senate Budget Committee to revise the allocations, aggregates, and levels in the budget resolution for legislation re-

lated to healthcare reform. The authority to adjust is contingent on the legislation not increasing the deficit over the period of the total of fiscal years 2017–2026.

I find that S. Amdt. 267 fulfills the conditions of deficit neutrality found in section 3001 of S. Con. Res. 3. Accordingly, I am revising the allocations to the Committee on Finance, the Committee on Health, Education, Labor, and Pensions, HELP, and the budgetary aggregates to account for the budget effects of the amendment. I am also adjusting the unassigned to committee savings levels in the budget resolution to reflect that, while there are savings in the amendment attributable to both the HELP and Finance committees, the Congressional Budget Office and Joint Committee on Taxation are unable to produce unique estimates for each provision due to interactions and other effects that are estimated simultaneously.

I ask unanimous consent that the tables, which provide details about the adjustment, be printed in the RECORD.

There being no objection, the material was ordered to be printed in the RECORD, as follows:

BUDGET AGGREGATES BUDGET AUTHORITY AND OUTLAYS

(Pursuant to Section 311 of the Congressional Budget Act of 1974 and Section 3001 of S. Con. Res. 3, the Concurrent Resolution on the Budget for Fiscal Year 2017)

	\$s in millions	2017
Current Aggregates:		
Spending:		
Budget Authority		3,329,289
Outlays		3,268,171
Adjustments:		
Spending:		
Budget Authority		– 4,100
Outlays		– 4,500
Revised Aggregates:		
Spending:		
Budget Authority		3,325,189
Outlays		3,263,671

BUDGET AGGREGATE REVENUES

(Pursuant to Section 311 of the Congressional Budget Act of 1974 and Section 3001 of S. Con. Res. 3, the Concurrent Resolution on the Budget for Fiscal Year 2017)

	\$s in millions	2017	2017–2021	2017–2026
Current Aggregates:				
Revenue		2,682,088	14,498,573	32,351,660
Adjustments:				
Revenue		– 6,200	– 305,300	– 891,500
Revised Aggregates:				
Revenue		2,675,888	14,193,273	31,460,160

REVISION TO ALLOCATION TO THE COMMITTEE ON FINANCE

(Pursuant to Section 302 of the Congressional Budget Act of 1974 and Section 3001 of S. Con. Res. 3, the Concurrent Resolution on the Budget for Fiscal Year 2017)

	\$s in millions	2017	2017–2021	2017–2026
Current Allocation:				
Budget Authority		2,277,203	13,101,022	31,274,627
Outlays		2,262,047	13,073,093	31,233,186
Adjustments:				
Budget Authority		– 200	– 1,000	13,600
Outlays		– 200	– 1,000	13,600
Revised Allocation:				
Budget Authority		2,277,003	13,100,022	31,288,227
Outlays		2,261,847	13,072,093	31,246,786

REVISION TO ALLOCATION TO THE COMMITTEE ON HEALTH, EDUCATION, LABOR, AND PENSIONS

(Pursuant to Section 302 of the Congressional Budget Act of 1974 and Section 3001 of S. Con. Res. 3, the Concurrent Resolution on the Budget for Fiscal Year 2017)

	\$s in millions	2017	2017–2021	2017–2026
Current Allocation:				
Budget Authority		17,204	90,282	176,893
Outlays		15,841	89,820	183,421
Adjustments:				
Budget Authority		400	– 1,000	– 9,200